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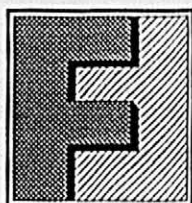
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NOVEMBER 2 - 8 NOVEMBRE
1995
VOL 85. NO 23

**THE MCGILL
DAILY**

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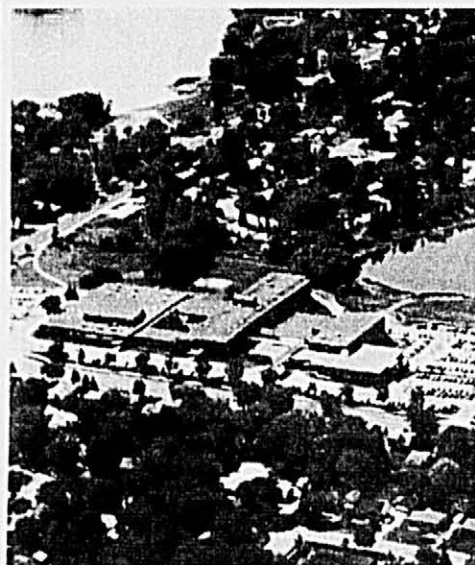
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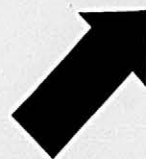
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PARIZEAU LAYS

BLAME Vengeful speech gets cold reception

by Heather Ednie

MONTREAL (CUP) — Many voters were insulted and outraged by Québec Premier Jacques Parizeau's racially exclusive address to his supporters Monday night.

With the final tabulation showing a slight majority for the No side, Parizeau blamed "money and the ethnic vote" for blocking the sovereigntists' failure to get a mandate to separate.

Several members of Québec's black community were especially alarmed by the premier's attempt to scapegoat visible minorities.

"Parizeau placed ethnic groups and money in one basket and then the 'good people' who voted Yes in the other," said Michel Sanon, a Haitian student. "This I see as a recipe for ethnic cleansing."

Egbert Gaye, editor and publisher of *Community Contact*, a black community paper in Montréal, said that Parizeau's speech suggested that

there would be no place for the black community in a separate Québec.

"When they want to build by excluding a specific percentage of the population you have to worry," said Gaye. "We have no choice but to celebrate this victory of ours tonight."

Michael-Ann Connor, a Concordia University student, believes that Québec separation would not be positive for any minority groups. She said that the sovereigntist leaders do not include visible minorities in their ideal of a separate Québec.

"Visibly, by Bouchard's standards, we are not Québécois," she said.

Gaye agreed. He said that the separatists' aim to safeguard their own nationalism would make it harder for the black community to have a voice in Québec.

"The nationalists see themselves as a particular group that doesn't seem to have a place for other groups within it," said Gaye. "It's not inclusive, and many of Bouchard's statements

have been a manifestation of that opinion."

Noel Alexander, president of the Jamaican Association of Montréal, agreed that sovereigntists tend to promote Québécois culture above all others. As a minority in Canada, Alexander said that the Québécois should be more understanding towards other minority groups.

"Here's the people who said they suffered from the British, and here's the people who pass bills and work for a political system that will serve their culture over all others," said Alexander.

Sanon added that it is important to recognise that the leaders of the sovereignty movement have defined a very select group of people for a separate Québec. "It is no longer a language matter," he said. "It's an ethnic matter. This has been made very clear by Parizeau's speech."

Source: The Link, Concordia University



DAILY PHOTO BY CAMERON BOOTH

LETTERS

McGill Grad comments on Daily Referendum

TO THE DAILY:

I have only recently heard of the McGill student council-sponsored referendum on the McGill Daily's student fee levy. And I'm wondering whether or not the Student's Society of McGill University would be willing to put itself to the same test. After all, it's only fair. When was the last time SSMU asked students if they

wanted to continue to pay for a student society? In case you're curious, the answer is never. But frankly, I think it's high time someone called the question.

It's true student council does do some good, albeit mostly by giving money to other people. But students should really be asking...

•Do McGill students really need to pay upwards of \$50 a year to run a building (a very ugly one I might add)?

•Do McGill students really need

another place to drink? Another lattié bar?

•Do McGill students really need to pay their elected leaders upwards of \$10,000 a year to push for higher tuition fees and other government policies that impoverish them?

The McGill Daily has always been asking these sorts of questions. So it's no surprise to me that the student council has, once again, tried to silence it. 'Shoot the messenger' has always been a leading leisure pursuit among McGill student politicians.

And it's very easy to ask students to vote on someone else's fee.

I think it's a real tribute to McGill students themselves that the majority did not support the SSMU's brazen, self-serving attempt to silence legitimate criticism.

CHRIS LAWSON
BA '89

Music Review Criticised

TO THE DAILY,

Re: Jessica Lim's review of Bob Wiseman's latest album. "Better known for producing such artists as Bruce McCullough and Edie Brickell"? Huh? What about his own previous three albums, where he deals with such lyrical material as the FBI's war against the American Indian Movement, the French bombing of the original Rainbow Warrior, and speaks out against anti-Semitism, hate literature, and the harassment and rape of women, among other things? "Like-sounding songs"?

You even point out a "country" song, an "alternative" song, a "Kermit the Frog" song, and others. As for the so-called "alternative" song, Bob Wiseman is a highly accomplished modern jazz musician in his own right, and doesn't earn his bread and butter by trying to imitate what you somehow inexplicably perceive as an "alternative" sound. "Mundane lyrics," you say? How about "Let's build a new city/ Without locks on the doors/ Where war matters less/ And people more"? Or the song where he worries about his friend, a twenty year drug dealer, finally getting caught and going to jail? Mundane, maybe, but certainly human and true.

It is true that this album is more musically challenging and may be a little less lyrically striking than some of his previous work. But anyone who saw him play at Cleo's last Thursday night would attest to his humour, warmth, lyrical depth, and musical virtuosity as he pulled sounds out of an acoustic piano that most people would need a MIDI system to accomplish. I'm not saying you or anybody else should like Bob Wiseman's music, but come on, "Let's hope Bob Wiseman concentrates solely on the album production of other artists in the future"? I am sure that the appreciative, packed house at Cleo's would disagree.

CONRAD SICHLER
MEDICINE II

On the Referendum
TO THE DAILY,

In the midst of all of the confusion in Québec, I would like to do two things for you, the readers of the McGill Daily. First I will explain the situation, and second I will provide a solution.

What is going on in the political minds of Québeckers? The outcome of the recent referendum was very close (almost 50:50.) You may be asking yourselves, as I did, "how can any group of people be so tightly divided? In reality this is only an illusion, and I can tell you how this illusion came to be (read on...)

Being a McGill student, I have learned that many of life's complex and evasive questions often have answers that are simpler than those that appear first. You may be a step ahead of me — Are the people of Québec so apathetic that they made their decision at the flip of a coin?? — No, slow down, this would be outright silliness!!

Like myself, most Québeckers were confused by the question. We stood in the polling booths befuddled and befrazzled at the multi-word sentence. Fortunately, most of us remembered — "When you don't know the answer to a multiple choice question, guess!" And this is what we did on October 30th. In accordance with the laws of statistics, this produced a near 50:50 split.

In light of this, I propose a second referendum with a question as follows: CIRCLE ONLY ONE: QUEBEC CANADA

FRASER LEWIS
PSYCHOLOGY U3

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This is where we make our stand

Daishowa boycotted for Lubicon Cree

By Galen Guthrie

The Lubicon Cree of Northern Alberta had hoped that a Canadian court would give them justice after almost one-hundred years of governmental neglect.

Instead, a Canadian courtroom is now the scene of an attack by a Japanese multinational against the Lubicon and their supporters.

Since the turn of the century the Lubicon have tried to get federal recognition of their traditional territory. In the late eighties, they blockaded access roads in an attempt to force the provincial government to the bargaining table.

Ignoring the Lubicon claim, the Alberta government agreed to allow pulp and paper multinational Daishowa access to the territory.

The Lubicon have been fighting this "agreement" and are currently in the midst of a lawsuit by Daishowa for their efforts.

Last Saturday, Ed Bianchi of the Aboriginal Rights Coalition spoke of the Daishowa contract as being part of the Lubicon's 50-year history of attempting to gain territorial recognition from the Canadian government.

The Saudi Arabia of the north
Until the 1970s, the Lubicon were largely left to pursue their traditional hunting and trapping lifestyle. Then, explained Bianchi, "huge oil and natural gas reserves were discovered."

Between 1978 and 1982, 400 oil and gas companies with provincial government leases began drilling within a 15 mile radius of the Lubicon community. The land, according to Bianchi, was "dubbed the Saudi Arabia of the North, the richest resource land in Canada."

"With every drilling site came

roads for seismic testing, dynamite, trucks and pipelines," he explained.

The effects of rapid industrial development soon transformed the Lubicon community. Moose, the Lubicon Cree's staple diet, fled the area, along with most of the smaller animals that formed the basis of the trapping trade.

Skills passed down from previous generations began to lose value, alcoholism and suicide emerged and a tuberculosis epidemic swept through the community. "Basically," commented Bianchi, "you had a self-sufficient community reduced overnight to 95 per cent dependency on welfare."

The Lubicon decided to take legal action. In the words of Chief Bernard Ominayak, the Lubicon had been "pushed as far as we can go. This is where we make our stand."

Alberta fudges its laws

But the Lubicon ran into trouble when trying to fight the heavy development. The fact was, the Lubicon had never ceded their lands to Canada.

While most First Nations communities were registered by the government and granted re-

velopment on their lands because it wanted to wait until another land claim in the Northwest Territories was settled.

As the decision came down on the Northwest Territories land claim, the Alberta government realised that under its own legislation the claim would have been settled in the favour of the Lubicon and postponed the Lubicon claim once again.

In the meantime, Alberta rewrote its own legislation, making the changes retroactive to before the Lubicon claim, and the judge dismissed the case as no longer having any legal basis.

In 1982 the Lubicon took further legal action against the provincial government by filing a court injunction to protect aboriginal rights over traditional lands. This included an injunction preventing the oil companies from starting further development in the area.

However, the court ruled that the pumping activities presented "no real threat to the Cree way of life."

As a result of the court's de facto non-intervention, the value of the petroleum being pumped from the area of the Lubicon claim exceeded \$1 million (U.S.) per day by mid-1987.

Declaring their sovereignty

In the fall of 1988, frustrated with the court system, the Lubicon declared themselves a sovereign nation and withdrew all legal action.

The community also blockaded access routes, allowing only companies holding Lubicon-issued permits to enter. The Alberta government responded by arresting 27 Lubicon Cree.

After refusing to negotiate with the government until those arrested were released, Chief Ominayak eventually signed an agreement with Premier Don Getty.

In the the Grimshaw Accord, - as the agreement was called -

the Lubicon agreed to relinquish their 4 000 square mile territory claim in exchange for a 95 square mile reserve and \$170 million.

According to Ed Bianchi, "The Lubicons feel that any less than \$170 million will keep them dependent on the federal government. They want the money to rebuild their community and

Lubicon member voted to join the Woodland Cree. However, the government failed to explain that this \$1 000 would be cut from welfare cheques over the next few months.

Bianchi accredited this tactic to "a political move to pull the Lubicon to the Woodland Cree. This would make it more diffi-

"Basically, you had a self-sufficient community reduced overnight to 95 per cent dependency on welfare."

Ed Bianchi

return to a sustainable lifestyle."

The federal government responded in January 1989 with a take-it-or-leave-it offer of \$45 million, and 95 square miles. To make up for the difference, the federal government suggested the Lubicon apply for government assistance.

The Lubicon rejected the offer, claiming it would leave them dependent. According to Bianchi, the Alberta media quickly proclaimed that "the Lubicon were greedy and selfish, thus turning the province against them."

The United Nations Human Rights Committee, after six years of study, declared that the Lubicon could not find political redress in Canada. The federal government was deemed guilty of violating Human Rights Commission Article 17.

Inventing a tribe, selling their land

Canada responded by reviewing the Indian Act and producing a clause stating that the Indian Minister can create a community. In 1989, Minister Pierre Cadieux invented the Woodland Cree, a band that had never previously existed.

The government followed a divide and conquer tactic and offered a \$1 000 bribe if a

cult for the remaining Lubicon to pursue their land rights."

In the middle of this set back, the Alberta government decided to sign an agreement with Daishowa. The company was given rights to clear-cut 11 000 square miles, including all of the band's traditional hunting grounds.

In 1991, Friends of the Lubicon began an international boycott in 1991 of all suppliers of Daishowa products. The mounting public pressure has resulted in a logging moratorium.

Now Daishowa is claiming a loss of \$5 million in sales since 1991. The company is taking legal action against the boycott and the individuals associated with it.

This 'Strategic Lawsuit Against Public Participation' set for November 20 in the Court of Ontario, could set a precedent of making boycott campaigns illegal. It is an important lawsuit for Canadians who believe that corporations and governments have to be held accountable for their actions.

According to Reibie Jubin, Lubicon elder, "it is not only the Lubicon who lose, but all Canadians. The government must be responsible...it is treason when you sell your country."



Lubicon Cree Presentation

PHOTO BY MATT CULLEN

CD REVIEWS

Ripcordz - *Re-cordz* (En Guard)

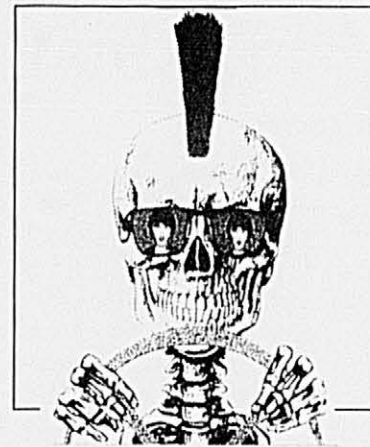
Ripcordz makes a break from the old-guard politics of punk by electing to go forward into the information age and the wider audience made possible by technology. "Huh?" you say. This IS a CD but not any ordinary CD; *Re-cordz* is a combination CD and CD-ROM. With the advent of CDs a decade ago and CD-ROMs shortly after, one would think that the marriage of the two media would have come earlier.

But I digress... The point is, Ripcordz brings punk to the computer screen, a move which separates it from the rebellious ideals of a music style that has been traditionally anti-establishment and anti-mainstream. The CD-ROM portion of the album includes a video, interview, history of the band and tour info. Users point and click at the appropriate icon to bring up one of the aforementioned features. The simply laid-out graphics are a basic primer to the capabilities of multimedia entertainment. The background is stationary and the sound effects are non-existent. The video is low-definition B&W and the graphics handicap the sound on the other tracks when heard through a PC speaker, but this is to be expected given the high computer memory requirements.

As a CD only, the songs were compiled from various past albums and are standard fare. Being a Montréal band, Ripcordz makes sure to include an ode to the city: "Legendary Isle of Poutine" pokes fun at what seems habitual to Montrealers. Paul Gott wails, "Dodging the traffic on St. Laurent, I head for my favourite café, a meeting of minds over café au lait of the frogs and les tete carrés." Although *Re-cordz* has its misfires, it is a pioneer of a media that transforms standard artistic fare into something eminently more interesting and demanding.

Ripcordz plays with Gob, the Spaceshits, and Jordan's Bank at Foul, Nov. 4, 20h. Tickets are \$5.

- Mike Cullen



Ben Folds Five - *Ben Folds Five*

(Passenger/Caroline/Virgin/EMI)

Piano, bass, and drums, played together, are three instruments more readily associated with a modern jazz trio than a rock 'n' roll band. With today's pop heavily inundated with punk-type guitar, Ben Folds Five's interesting choice of instrumentation would seem to provide a refreshing alternative. The band's sound, however, is neither new nor refreshing.

Musically, Ben Folds Five has a recycled Beatles feel to it, with much of the album sounding like parts of *Abbey Road* or *The White Album* at a faster tempo. This could perhaps be due to the fact that Ben Folds, the lead singer and pianist, sounds strikingly similar both vocally and on the piano to a certain fab four member with the initials P.M.

What this album does have, however, is a sense of humour in its lyrics. On "Julianne," Folds sings, "I met this girl she looked like Axl Rose/ got drunk took her home and we slept in her clothes.../got rid of Axl by the afternoon/ being awake never felt so cool." I can't wait for the music video to come out. This brand of humour permeates the songs and makes *Ben Folds Five* much more enjoyable than it otherwise would be. Unfortunately, it is not enough to save an album that sounds monotonously familiar after only one listening.

Ben Folds Five plays with Heather Nova at Club Soda, Nov. 2, 20h30. Tickets are \$6.50.

- Gil Shochat

Various Artists - *Fourteen Songs for Greg Sage and the Wipers*

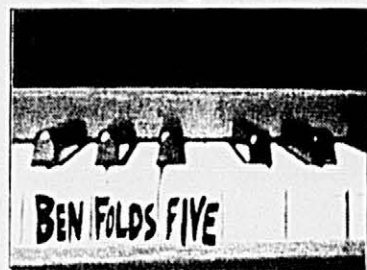
(Tim Kerr Records)

As with all tribute albums, it usually helps to know the originals, because often the most interesting aspect of these albums is the way a band chooses to interpret a song. Truly great songwriters show themselves when their originals are outstanding enough to withstand reinterpretation. In this case, Greg Sage (and the Wipers) have proven themselves capable of creating lasting songs that resonate even when played by other bands. The stellar cast on this album - including Hole, Thurston Moore, Keith Nealy, and Nirvana - lend this album marketing credibility, while depth is added in some interesting interpretations by the lesser-known Nation of Ulysses, Saliva Tree, Calamity Jane, Dharma Bums and Crackerbash.

Most of the interpretations seem to be straight forward - punks playing covers of punk tunes - but Dharma Bums and Honey add a couple of interesting variations. Personally, though, Dharma Bums' interpretation bugs me: I tell you, the squeeze box is the instrument of the Devil. I was pleasantly surprised, however, by Nirvana's interpretation of "Return of the Rat." Despite all of the hype attached to their name (before the advent of Foo Fighters, that is), they managed to pull off a consistent and energetic cover.

In these odd days in the music industry, I do have to wonder exactly who is being made credible by whom: Are these bands trying to prove their "punk" credentials by proving that they listened to punk even in the early days when it meant social suicide? Or do people see stars covering these songs as meaning that they are now worth a listen?

- Jay McCoy



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It's not all kink

Filming Difference: Gay And Lesbian Cinema

by Meredith Cohen and Jason Kleine



WORLD AND TIME ENOUGH

While Montréal's queer community is often characterised by its sauna and club scene, the "Image et Nation" Gay and Lesbian film festival offers a different perspective on this diverse community. The films create a collage of unique insight into queer culture and exhibit more realistic portrayals of lesbian and gay lives than are normally encountered in mainstream film.

"Image et Nation," the largest lesbian and gay film festival in Canada, opens this evening in four theatres across the city. This is the eighth annual running of the festival, which features 246 films and videos, including 52 feature-length presentations. For the next 10 days, queers will be frantically scrambling out of the bars and into the theatres.

Elena Wright, a festival volunteer says, "I think the festival creates a real buzz in the community when it's happening. It really brings the community together. This is the only time in the year when we can go and watch videos and films that are made by us, for us, all together."

Wright continued, saying "While the target audience is definitely the community, people from outside the community are clearly welcome and anyone interested can go and get an idea of what is occurring in the gay and lesbian world."

Diverse choices

An often emphasised aspect of the queer community is its breadth and diversity, and this is directly reflected in the choice of programming for this year's festival. The selections range from historical documentaries to S&M erotica and everything in between. So don't fret if *Wigstock*, the documentary of New York's drag fest, or *Bloodsisters*, an insiders look at the San Francisco lesbian leather scene, doesn't captivate your interest. The festival also includes feel-good dramas, comedies and artistic productions.

Although there is no pervasive theme, "Image et Nation" has several special sections of programming this year.

To celebrate cinema's 100th anniversary, 17 films from and about the history of gay and

lesbian cinema are being shown. Included in this section are a 1970 3-D gay porn film which has attained cult status (*Heavy Equipment*), a delectable array of lesbian vampire flicks (see below), and a historical documentary about women's contribution to film (*Women Who Made the Movies*).

New to the festival this year are a number of broadcasts of queer television programs. According to Elana Wright, this is a reflection of the worldwide coverage queer communities are beginning to receive. The increase in queer tele-visibility is a result of public access channels. For example, two broadcasts from an American queer television show called *Network Q* are being shown.

Boy films, girl films

An unfortunate aspect of the festival is that the films play in thematic blocks and most are segregated into male and female programs. While this is an effective way to provide a unified cinematic experience to viewers, it does not foster mixed audiences and does not entirely address what is held to be a prevailing problem in the queer community, namely segregation of the sexes.

On the other hand, there is much stronger lesbian programming this year than in previous years. In the past, most of the lesbian content was video and short films. However, this year there are seven lesbian feature-length films, more than there have ever been. The festival will have two opening and two closing films in an attempt to create a more balanced program.

Wright explains, "There's a girl opening, and a boy opening, and there's a girl closing, and a boy closing. In the past we rotated: If the opening film was a girl film, then the closing film would be a boy film. But two years in a row we did boy films, because the distributors would only give us the films if they play as openers or closers. Organisers and volunteers complained, so the policy was changed for this year's event to make showings more representative."

The festival's lesbian opener, *The Midwife's Tale*, is a film by Megan Siler that was her Master's thesis project at UCLA. Siler received the "Emerging Talent" award at the Los Angeles Gay and Lesbian Film Festival for this story of a love affair of two women set in medieval times.

Following immediately after is the gay opening film, *World and Time Enough*. This brilliant

comedy shows a happy gay couple who struggle with AIDS and family relationships.

The festival closes on November 12 with *The Toilers and the Wayfarers*, a coming of age story about two German-American gay youths growing up in small-town Minnesota. This is followed by *Fiction and Other Truths: A Film About Jane Rule*, a chronicle of the life of this well-known Canadian novelist and activist.

Judging from the sheer number and diversity of the films, this year's festival should be even better than last year's. The organisers expect a large turnout. As Wright explains, "We had ten thousand viewers attend the festival last year, and this year is a bigger festival, so we expect even more."

Must-Sees:

A Litany for Survival: The Life and Work of Audre Lorde - Sunday, November 12

Bloodsisters - Saturday, November 11

Get Happy or the Night Judy Garland Started a Riot - Friday, November 3 -

Heavy Equipment - Friday, November 10

The Hunger - Saturday, November 4

Life and Times of Allen Ginsberg - Sunday, November 5 & Thursday, November 9

Live to Tell: The First Gay and Lesbian Prom in America - Friday, November 10

The Midwife's Tale - Thursday, November 2

Olivia - Monday, November 6

Postcards from America - Saturday, November 4

The Toiler's and the Wayfarers - Sunday, November 12

Warrior Marks - Wednesday, November 8

Wigstock: The Movie - Thursday, November 9

Vampire Lovers - Saturday, November 4

Schedules for the festival can be picked up across the city and at the SSMU Information Desk. Tickets can be purchased at the Goethe-Institut (418 Sherbrooke E.) for \$6.75. Festival-goers are well advised to purchase tickets in advance.

Phone 285-1490 for festival information.



THE PARTY FAVOR

Opera

the ga

by Sarah Johnson

From the initial captivating force of a film in dreamlike black and white slow motion, the viewer is gently but firmly drawn into the visual and aural opera of artist Freda Guttman. *Cassandra: An Opera in Four Acts* is a multifaceted exhibition at Oboro gallery.

The first act features a continual moving image of a sister falling behind her brother in her father's affection. The second act is a different thing altogether.

Within three tripods, 96 women speak about how they have been silenced or how they have found their voice, theoretically, metaphorically or symbolically. The women speak about subjects as varied as the death of a loved one or the birth of a child. The work takes on a different character depending on when the viewer happens past the nine hours of taped interviews.

The third act aptly blends together the forces of sight and sound, using both to brilliantly illustrate the ultimately patriarchal power structure of the 20th century. The strong attraction of a female to power, even when this power is evil, is present in the strangely sexual image of a young girl in virginal white being approached by Hitler, and the slowness with which the two part.

The voice of Hitler is juxtaposed with the sound of a woman singing words written by Bertolt Brecht: "O little box I carried in my flight/so as to not break the tubes inside me/ From house to boat/ from boat to train, held tight/ so that my enemies could still address me/ Right where I slept and much to my dismay /Last thing each night and first thing everyday/ about their victories, defeats for me/ O, please do not fall silent, suddenly."

In the final act, the focus is turned back on the artist herself. The succession of five back-lit photographs of a 13th birthday party focuses on the artist, her female friends, her family (aunts, mother, uncle, father) and the disappearing, reappearing figure of a maid-servant. The use of the image of a 13th birthday party - the ambiguous age in a female's life where she wonders if she is woman or child - and the division of class between fam-

ra comes to gallery

Cassandra at Oboro

ily and servant, further broad-
ens the role of women in
Guttman's work.

Guttman's adept weaving of



work. Yet the exhibition is
more than feminist expression.

Guttman's *Opera* requires
more than just one visit to fully
understand all the
meanings that can be
derived from this piece.
From issues of class and
gender to the use of
Hitler as an illustration
of internalised evil,
Guttman might over-
whelm the viewer if she
was not as skilled as
she is at balancing all
four acts against each
other.

Nothing in this work
is simply obvious, and
for that reason the
moment a visitor de-
rives meaning from the
work is all the more
intense. If these are the
emotional and intelli-
gent forces that
formed Guttman, then
Guttman must indeed
be an extraordinary
woman. If Guttman's
piece does not move
you on some level at
first, a return visit is a
must.

*Cassandra: An Op-
era In Four Acts runs
until December 3 at
Oboro (4001, rue Berri
, #301). Info: 844-
3250.*

her individual life experience
into the broader feminine ex-
perience is what makes this
work so complex. Guttman
named the installation after
Cassandra, an ancient mytho-
logical figure who rejected the
sexual advances of Apollo, and
lists Christa Wolf, a noted femi-
nist, as inspiration for the



Taking it back to the stage

Six Degrees of Separation at Player's Theatre

by B. David Micklea

In a time when movies, televi-
sion, and even books tend to
depict everything as black and
white, it is refreshing to see how
much more you get from a writer
who isn't afraid to play the greys.
The common description of John
Guare's Pulitzer prize winning
script *Six Degrees of Separation*
as a witty satire on upper class
New York society, doesn't do it
justice. Guare plays a careful tug
of war, maintaining a constant
tension between satire and iden-
tification.

Sometimes, the audience
feels distanced from the charac-
ter. From this position it becomes
easy to laugh at the superficial
reality of the character.

At other times, the audience
is relentlessly pulled into the
character's mind, suddenly giv-
ing them depth — people who
the audience can understand
and empathise with.

Gaure's script was recently
made into a successful film which
so perfectly played out the ten-
sion between satire and empa-
thy, leaning slightly toward the
satiric side of the script. This fact
made me wonder why Player's
Theatre would choose to pro-
duce such a high-profile play,
knowing that many people
would come comparing it to the
movie.

Simon Wong Ken, director of
the Player's Theatre production
justifies his decision in his direc-
tors notes. He writes that al-
though the movie was "damn
good," he felt that the play al-
ways works better on the stage.

Wong Ken goes on to say
that "through changes, omis-
sions and additions, I have tried
to focus on the imagination and
the inspiration of the charac-
ters, not the base duality of the
bourgeoisie like the film." This
seems a valid, if ambitious at-
tempt to try to get out from
under the shadow of a very suc-
cessful movie. But would this
shift in focus show us a new
angle, or merely tip the script's
balance over the edge?

The first signs are good. The
opening scenes are effectively
blended together, with the ac-
tors alternately talking to each
other and to the audience. This
temporal shift in the already
witty and sarcastic dialogue is
combined with fast paced ac-
tion. Both effects result in keep-
ing the audience slightly off-
balance.

The interplay between the
leading couple, Ouisa (Megan
Keenberg) and Flan Kitteredge
(Steven Schelling), during this
portion and throughout the play
is especially entertaining. The
entrance of Geoffery (Michael

Magid), further compli-
cates the action and drives
the play on at the same quick
pace.

These quick first scenes
culminate with the en-
trance of Paul (Ian Ryan), a
black boy who comes to
the apartment after being
mugged, claiming to be a
friend of the Kitteredges' kids
from college.

It is here that we hit the
first stumbling block of the
play: the monologue. Wong
Ken has chosen to use mono-
logue as the main vehicle in his
attempt to highlight the "imagi-
nation and the inspiration
of the characters" and
separate his production
from the movie. This ends up as
a mixed blessing.

The scene with Paul's mono-
logue seems disassociated from
the play, first by the meditative
nature of the monologue itself
and then by Wong Ken's deci-
sion to have the actor, Ryan,
speak from the edge of the
stage. The change in lighting
which accompanies the mono-
logue further isolates it — es-
sentially breaking the play's con-
tinuity.

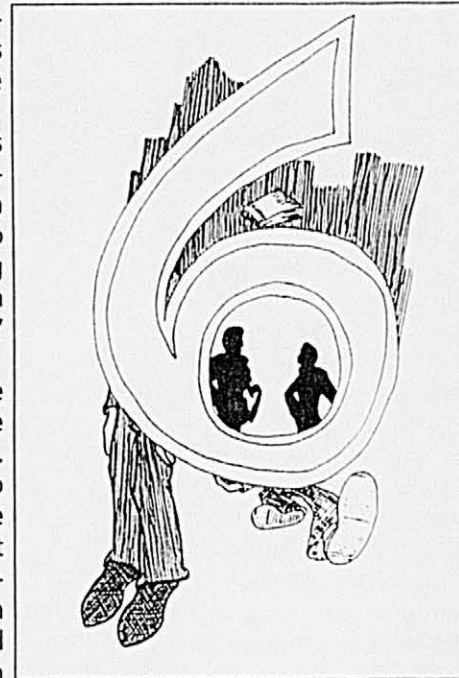
Rick's (Brian Irwin) mono-
logue later in the play demon-
strates what I feel to be one of
the main difficulties of this pro-
duction. The intimate size of the
theatre, combined with the in-
tensity of the monologue, suf-
focate the comic sarcasm of
Guare's lines in this particular
passage.

While I appreciate Wong
Ken's desire to shift the play's
focus, he leans too heavily upon
the psychology of the charac-
ters to the detriment of the sat-
ire. In such an intimate room
where the slightest giggle
sounds disturbingly loud, the
satire is lost because of the dif-
ficulty in giving the audience
enough distance to laugh.

But this is not a crippling prob-
lem. For the most part, the small-
ness of the venue adds a dimen-
sion of immediacy to the play.
This is especially noticeable in
one of the last scene's where
Ouisa is talking to Paul over the
phone. The placement of the
actors allows the audience to
feel tension between the char-
acters emotional intimacy and
physical separation.

This scene between Paul and
Ouisa is one of the best in the
play and both Keenberg and
Ryan are to be praised for infus-
ing the scene with such emotive
power while keeping it from
becoming melodramatic.

The group of dialogues and
monologues which follow



GRAPHIC BY MAX FRANCISCO

Ouisa's conversation with Paul,
and which end the play, all de-
mand a high level of emotion
from the actors, and a high level
empathy from the audience. By
placing them one after another,
Wong Ken loses their full power
under the weight of their sus-
tained tragedy.

The ending comes off seem-
ing rushed, which is unfortu-
nate since many of the intellec-
tual loose threads are tied to-
gether there.

Overall, the production suc-
ceeds in showing us a more em-
pathetic side to the characters.
But this is most successfully ac-
complished in moments outside
the intense monologues/charac-
ter studies. Leigh Elliot, for ex-
ample, does a wonderful job of
fleshing out the character of
Kitty despite having compara-
tively few lines and no sustained
speeches.

The same is true of Alexandra
London-Thompson's work. She
quickly makes the character of
Elizabeth real and well-rounded
for the audience (a task that was
not accomplished half as well in
the movie). Her ability to keep
her short and violent outburst
upon Rick's death from coming
across as melodramatic was es-
pecially impressive.

Other than his problematic
use of monologue and difficulty
with the sarcastic element of
the play I felt that Wong Ken's
direction is quite solid. When
we add to this both a beautiful
script and some excellent per-
formances, the Players' Theatre
production of *Six Degrees of
Separation* comes out quite well.

Six Degrees of Separation runs
at the Players' Theatre (Union
Building, 3480 McTavish rm. 308)
until November 4. Curtain goes
up at 8:00. Tickets are \$12 gen-
eral admission and \$6 for stu-
dents & seniors.

Crispin "Neutron Bomb" Glover

One Big Slide Show at
Cinema de Paris.

by Karen Klug

When I went to see Crispin Glover's *Big Slide Show* at Cinéma de Paris, I already loved him for his portrayal of the spastic speed freak Layne in the movie *River's Edge*, and as the distraught aspiring author in *Little Noises* (which I have yet to find at a video store in Montréal). Glover has also appeared in *Wild at Heart* as Lula's peanut butter sandwich-making cousin and as the funeral arranger in *What's Eating Gilbert Grape?*, but he is perhaps most widely known as Michael J. Fox's father, McFly, in *Back to the Future*.

Glover's latest work reveals another side of his eccentric personality. The *Big Slide Show* involves a live reading from the pages of eight of his books magnified on the Paris screen. The books, bearing seemingly innocent titles such as *Concrete Inspection*, *Rat Catching*, *The Backward Swing*, *Round My House* and *The Happy Journey*, are adaptations of rare, 100-year-old novels and manuals which Glover has doodled and drawn on, partly rewritten and illuminated with photographs.

His storytelling hypnotised the audience with its sheer absurdity. Bewildered by nonsensical stories juxtaposed with equally bizarre illustrations, most people convulsed with laughter. At the same time, the macabre content gave me that *Pulp Fiction*-like guilty feeling for laughing at things that shouldn't be funny. Taken out of context, the images lack any kind of humour. *Rat Catching* presents pictures of dissected rodents. In *Son of Mother*, diagrams of embryos



and birth sequences verge on the horrific when accompanied by the unbelievable narrative: In this book, a character named Tom falls in love with the pregnant girl who later gives birth to him.

Glover conveys his deviate artistry and humour not only through the narratives, but in the very language he uses. With lines like "Tom Wiswell, who is almost consistently correct, was born a bastard" and "It was like a pre-menstrual lobotomy," Glover produces absurd humour by intertwining archaic prose with contemporary idioms. The outlandishness on all levels (narrative, language, images, performance) made statements such as "the queer platypus is almost the only mammal whose young are born of eggs...ALMOST" utterly hilarious.

The Happy Journey—ironically, the only solemn work—incorporated sometimes distorted renaissance paintings into a frightful depiction of the effects of the plague. As the penultimate story of the evening, its serious tone provided the

audience with a few sober moments in which to contemplate what was really happening. As Glover promoted awareness about himself as an all-round creative genius, his eccentricity was sure to have left more than a few of audience members in the dark.

After the reading there was a viewing of a rarely-shown short film, *The Orkly Kid*, starring Glover (but not directed by Glover). The few sentences he spoke during the transition period between his spoken word performance and this movie gave just a glimpse of Glover's raw personality and showed how rehearsed the previous part of the show really was. Any more spontaneous sentences and Glover could have revealed some answers about his bewildering existence, such as "Is he like this in real life?"

The movie brought me back to the Crispin Glover I was familiar with. In *The Orkly Kid*'s early '80s setting, Glover plays an obsessive teenager named Larry whose entire hometown is outraged by his Olivia "Neutron Bomb" impersonation in the local talent show. Instead of falling victim to self-destruction, the misunderstood teen confronts and appalls everyone a second time in order to assert his unabashed identity. The movie combines the awkwardness of adolescence with the eloquence of individuality in a way that evokes great sympathy for eccentricity.

It was an interesting way to end an evening full of Glover's own artistic idiosyncrasies: Just as adolescent angst escapes suicidal tendencies in *The Orkly Kid*, so does Glover's creative mind evade rational thought.

Rumour has it that Crispin Glover will be returning in February with his film *What Is It?*

Philippine government on trial

by Maija Martin

Last Saturday, the Centre for Philippine Concern (CPC), the Montréal Coalition of Filipino Students (MCFs) and Pinay, a migrant workers' organisation, presented a forum to celebrate the Philippine Women's Day of Protest.

The forum addressed imperialism and the feminisation of labour migration. In particular, one of the cases discussed was that of Sarah Balabagan, a Filipina migrant worker currently imprisoned in the United Arab Emirates for killing her employer in self-defense.

Her employer had been sexually abusing her since she began working for him at the age of 14. Having confessed to killing him last May, she was sentenced in September to be executed before the end of the year.

The coalition of groups in Montréal are calling for Balabagan's immediate acquittal and release.

Though her sentence was recently reduced, Balabagan will still have to serve one year in prison in addition to the 14 months she has already been imprisoned. She will also be subjected to 100 lashes and \$41,000 in blood money to the employer's family.

Balabagan's case is not peculiar, as many Filipina migrant workers face abuse from their employers, low pay (if any) and generally repressive working conditions.

Thelma de Jesus, a panelist at last Saturday's forum, stressed the importance of seeing the Balabagan case in the context of the globalisation of the economy, in which women are viewed as commodities to be exported. She saw the Balabagan case as an example of a situation that has reached crisis proportions.

De Jesus stressed the need to address the rights of migrant workers in both host and sending countries, including changes to Canada's own live-in care program.

Another woman, Amina Baltazar, an activist for the rights of migrant workers in Jordan, is currently in hiding. She is being sought by migrant worker recruiters in collaboration with the Philippine Consulate. Her husband has been incarcerated for his connection to her.

At the moment there are 100 Filipinos outside the Philippines facing the death penalty.

This weekend protestors will the US-supported Ramos government in the Philippines to a mock trial for its silence concerning these issues. The verdict will be delivered to the Philippine Consulate.

If you want to be part of the mock trial, it will take place Saturday Nov 4 at 13h in the basement of the Notre Dame des Neiges church at 5366 Côte-des-Neiges. MCFs can be reached at 341-0977.

EVENTS

THURSDAY, NOVEMBER 2

- **Allan Bronfman Memorial Lecture:** "Debate between Labor and Likud: The Peace Process Prospects and Dangers," by Michael Bar-Zohar and Yossi Olmert. Metcalfe Avenue Hall, 425 Metcalfe Ave, Westmount, 20h. Info: Cathy Rabinovitch, 937-9471.
- **LBGTM's Womyn's Discussion Group.** Shatner 423. 18h30.
- "The Legacy of Slavery in Contemporary American Political Debate," by Patricia Williams, black law professor. FDA Auditorium, 18h.
- **Conference:** "The Peace Process: Achievements and Challenges" presented by Ghila B. Sroka, Journalist and Editor at the Jewish Tribune. 18-20h, Leacock 26.

FRIDAY, NOVEMBER 3

- **McGill Christian Fellowship,** "Small Fri" group meeting. Info: MCF office door, Shatner B11 or Jean 848-1720.
- **LBGTM's Coming Out Group** meets in the basement of UTC (3521 University, near Milton) 17h30.
- **LBGTM's General Discussion Group** meets in the basement of UTC, 19h.

SATURDAY, NOVEMBER 4

- The first of two **LBGTM** sponsored evenings at "Image et Nation- Gay and Lesbian Film Festival." Films including "Not Before Me" 17h, NFB (1564 St. Denis).

Call for Submissions

The *Daily's* photo department is looking for artistic photographs for Off the Darkroom Floor, a weekly column dedicated to the work of student photographers.

Please submit photographs with your name, telephone number and title to:

**The Darkroom Floor
c/o Cam and Dave,
B-03 Shatner Building.**

**The Daily
wants your
stories,
anecdotes and
photographs
for our
upcoming
LBGT issue.**



Crimes Against Humanity

by Ward Churchill

During the past couple of seasons, there has been an increasing wave of controversy regarding the names of professional sports teams like the Atlanta "Braves," Cleveland "Indians," Washington "Redskins" and Kansas City "Chiefs." The issue extends to the names of college teams like Florida State University "Seminoles," University of Illinois "Fighting Illini" and so on, right on down to high school outfits like the Lamar (Colorado) "Savages". Also involved have been team adoption of "mascots," replete with feathers, buckskin, beads, spears and "warpaint" (some fans have opted to adorn themselves in the same fashion), and nifty little "pep" gestures like the "Indian Chant" and "Tomahawk Chop."

A substantial number of American Indians protested that use of native names, images and symbols as sports team mascots and the like is, by definition, a virulently racist practice. Given the historical relationship between Indians and non-Indians during what has been called the "Conquest of America," American Indian Movement leader (and American Indian Anti-Defamation Council founder) Russell Means has compared the practice to contemporary Germans naming their soccer teams the "Jews" "Hebrews" and "Yids," while adorning their uniforms with grotesque caricatures of Jewish faces taken from the Nazis' anti-Semitic propaganda of the 1930s. Numerous demonstrations have occurred in conjunction with games - most notably during the November 15, 1992 match-up between the Chiefs and Redskins in Kansas City - by angry Indians and their supporters.

In response, a number of players - especially African Americans and other minority athletes - have been trotted out by professional team owners like Ted Turner, as well as university and public school officials, to announce that they mean not to insult but to honour native people. They have been joined by the television networks and most major newspapers, all of which have editorialised that Indian discomfort with the situation is "no big deal," insisting that the whole thing is just "good, clean fun." The Indians

needs more such fun, they've argued, and "a few disgruntled Native Americans" have no right to undermine the nation's enjoyment of its leisure time by complaining. This is especially the case, some have argued, "in hard times like these." It has even been contended that Indian outrage at being systematically degraded - rather than the degradation itself - creates "a serious barrier to the sort of intergroup communication so necessary in a multicultural society such as ours."

What if we spread such "inoffensiveness"?

Okay, let's communicate. We are frankly dubious that those advancing such positions really believe their own rhetoric, but, just for the sake of argument, let's accept their premise that

There's not a single non-Indian example used above which can be considered socially acceptable in even the most marginal sense. The reasons are obvious enough. So why is it different when American Indians are concerned?

they are sincere. If what they say is true, then isn't it time we spread such "inoffensiveness" and "good cheer" around among all groups so that everybody can participate equally in fostering the round of national laughs they call for? Sure it is - the country can't have too much fun or "intergroup involvement" - so the more, the merrier. Simple consistency demands that anyone who thinks the Tomahawk Chop is a swell pastime must be just as hearty in their endorsement of the following ideas - by the logic used to defend the defamation of

Simple consistency demands that anyone who thinks the Tomahawk Chop is a swell pastime must be just as hearty in their endorsement of the following ideas - by the logic used to defend the defamation of American Indians - to help us all really start yucking it up.

American Indians - to help us all really start yucking it up.

First, as a counterpart to the Redskins, we need an NFL team called "Niggers" to honour Afro-Americans. Half-time festivities for fans might include a simulated stewing of the opposing

coach in a large pot while lawyers and cheerleaders dance around it, garbed in leopard skins and wearing fake bones in their noses. This concept obviously goes along with the kind of gaiety attending the Chop, but also with the actions of the Kansas City Chiefs, whose team members - prominently including black team members - lately appeared on a poster looking "fierce" and "savage" by way of wearing Indian regalia. Just a bit of harmless "morale boosting," says the Chiefs' front office. You bet.

So that the newly-formed Niggers sports club won't end up too out of sync while expressing the "spirit" and "identity" of Afro-Americans in the above fashion, a baseball franchise - let's call this one the "Sambos" - should be formed. How about a basketball team called the "Spearchuckers"? A hockey team called the "Jungle Bunies"? Maybe the "essence" of these teams could be depicted by images of tiny black faces adorned with huge pairs of lips. The players could appear on TV every week or so gnawing on chicken legs and spitting watermelon seeds at one another. Catchy, eh? Well,

there's "nothing to be upset about," according to those who love wearing "war bonnets" to the Super Bowl or having "Chief Illiniwik" dance around the sports arenas of Urbana, Illinois.

And why stop there? There are plenty of other groups to include. "Hispanics"? They can be "represented" by the Galveston "Greasers" and San Diego "Spics," at least until the Wisconsin "Wetbacks" and Baltimore "Beaners" get off the ground. Asian Americans? How about the "Slopes," "Dinks," "Gooks" and "Zipperheads"? Owners of the latter teams might get their logo ideas from editorial page cartoons printed in the nation's newspapers during World War II: slant-eyes, buck teeth, big glasses, but nothing racially insulting or derogatory, according to the editors and artists involved at the time. Indeed, this Second World War-vintage stuff can be seen as just another barrel of laughs, at least by what current editors say are their "local standards" concerning American Indians.

Let's see. Who's been left out? Teams like the Kansas "Kikes," Hanover "Honkies," San Leandro "Shylocks," Daytona "Dagos" and Pittsburgh



"Polacks" will fill a certain social void among white folk. Have a religious belief? Let's all go for the gusto and gear up the Milwaukee "Mackerel Snappers" and Hollywood "Holy Rollers." The Fighting Irish of Notre Dame can be re-christened the "Drunken Irish" or "Papist Pigs." Issues of gender and sexual preference can be addressed through

Indeed, this Second World War-vintage stuff can be seen as just another barrel of laughs, at least by what current editors say are their "local standards" concerning American Indians.

creation of teams like the St. Louis "Sluts," Boston "Bimbos," Detroit "Dykes" and the Fresno "Fags." How about the Gainesville "Gimps" and Richmond "Retards," so the physically and mentally impaired won't be excluded from our fun and games?

Now, don't go getting "overly sensitive" out there. None of this is demeaning or insulting, at least not when it's being done to Indians. Just ask the folks who are doing it, or their apologists like Andy Rooney in the national media. They'll tell you - as in fact they have been telling you - that there's been no harm done, regardless of what their victims think, feel or say. The situation is exactly the same as when those with precisely the same mentality used to insist that Step'n' Fetchit was okay, or Rochester on the Jack Benny Show, or Amos and Andy, Charlie Chan, the Frito Bandito, or any of the other cutsey symbols making up the lexicon of American racism. Have we communicated yet?

Some glimmers of hope

Let's get just a little bit real here. The notion of "fun" embodied in rituals like the Tomahawk Chop must be understood for what it is. There's not a single non-Indian example used above which can be considered socially acceptable in even the most marginal sense. The reasons are obvious enough. So why is it different when American Indians are concerned? One can only conclude that, in contrast to the other

groups at issue, Indians are (falsely) perceived as being too few, and therefore too weak, to defend themselves effectively against racist and otherwise offensive behaviour.

Fortunately, there are some glimmers of hope. A few teams and their fans have gotten the message and have responded appropriately. Stanford University, which opted to drop the name "Indians" from Stanford, has experienced no resulting drop-off in attendance. Meanwhile, the local newspaper in Portland, Oregon recently decided its longstanding editorial policy prohibiting use of racial epithets should include derogatory team names. The Redskins, for example, are now referred to as "the Washington team," and will continue to be described in this way until the franchise adopts an inoffensive moniker (newspaper sales in Portland have suffered no decline as a result).

Such examples are to be applauded and encouraged. They stand as figurative beacons in the night, proving beyond all doubt that it is quite possible to indulge in the pleasure of athletics without accepting blatant racism into the bargain.

Ward Churchill is the co-coordinator of the Colorado chapter of the American Indian Movement. This article was reprinted with permission from Z Magazine.

Stuart Hill speaks out

by Brian Sarwer-Foner

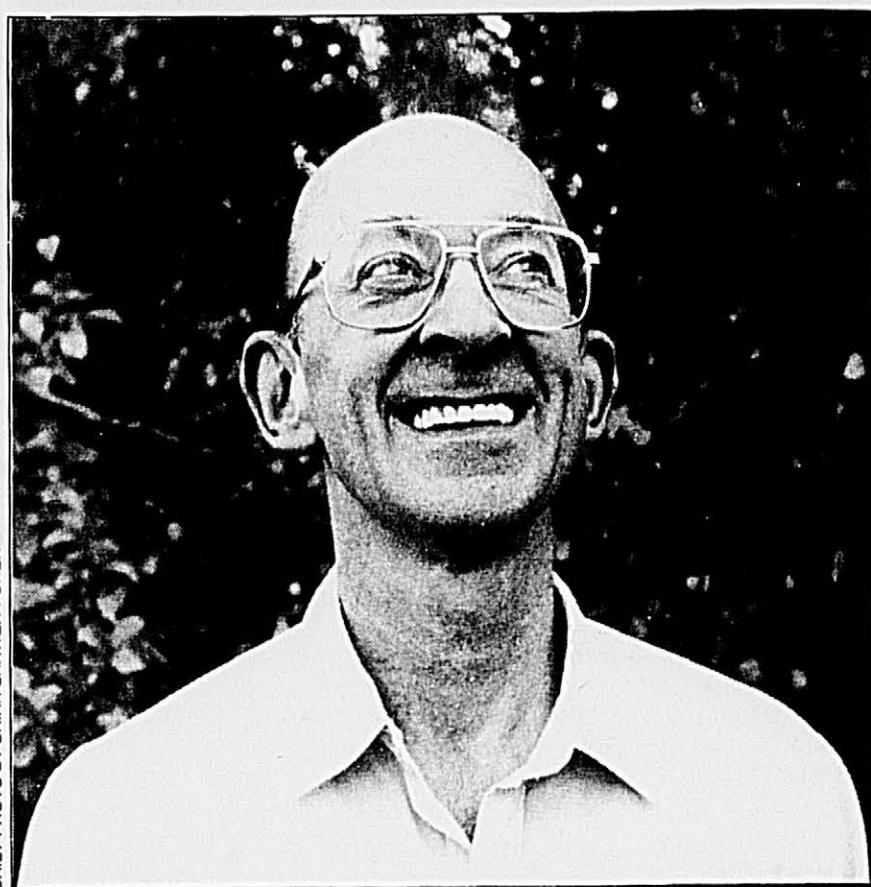
A familiar face, voice and presence at McGill is missing this year: Dr. Stuart B. Hill, a professor at McGill since 1969, is in Australia for one year on an unpaid leave of absence. Hill is in the Department of Natural Resource Sciences at McGill's Macdonald Campus.

In addition to his regular duties as professor, Hill is director of Ecological Agriculture Projects (EAP), perhaps the world's largest resource centre for sustainable agriculture. Hill founded EAP 20 years ago, and the facility is open for all McGill students to use.

Stuart Hill has reached out to many McGill students, not only through his open and alternative approaches to teaching, but also through his direct involvement with student groups like QPIRG, Pugwash, and the *Daily*.

Hill went to Australia to be with his partner Dr. Judy Pinn, and to work with her and her colleagues at the University of Western Sydney's School of Social Ecology. What follows are some thoughts Hill shared with the *Daily* before leaving.

McGILL, THE ENVIRONMENT AND THE STATUS QUO



DAILY PHOTO BY BRIAN SARWER-FONER

DR. STUART B. HILL CONTEMPLATING SOME OF THE NICER THINGS IN LIFE.

Daily: What are your happiest memories of your time at McGill?

Stuart Hill: Looking at mites run-

they are cutting, to cut according to those values, not cutting according to expediency or some externally imposed norms that

are not going to serve future generations very well.

What changes do you think need to be made

within McGill in order to better facilitate positive learning experiences for its students?

McGill needs to be much more proactive in terms of creating a learning community, and a co-evolving institutional structure between the students and the staff and the ecosystem and the larger community which we are part of. Service to the larger community is certainly not valued in the same way as service to a multinational is, and I think that's a tragedy.

I think we need a much more flexible system for encouraging and rewarding people who are innovative. Having everyone function in the same way is something that just creates a homogenous, gray, what I like to think of as white bread, chewed meat — Styrofoam characteristics of an institution, and we are fast going in that direction.

What would you identify as the single most troubling problems facing us?

The neglect of maintenance functions and co-evolutionary processes, and the over-emphasis on narrowly-defined productivity and money... and so it's not surprising to me that we see resource degradation, social

degradation in society, and human degradation.

What would need to be done to change this?

I think it requires a conscious shift to making decisions based on values that take into account the whole bio-ecological, psycho-social functioning of well or healthy systems, as a basis for decision making, as opposed to money, or expedience, or productivity, which are some of the easy ways out.

So if that's what needs to be changed, how do we do it?

There are several ways to do it: you can choose to do things on the basis of a value system that is supportive of co-evolu-

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tion, health and well being, and so forth; you can refuse to do certain things, and reduce the amount of doing certain things that are going in the wrong direction. And you can modify some things we presently do to amplify the benefits.

How can McGill better address the environmental crisis?

We need comprehensive proactive approaches to resource management and responsibility, of which recycling is really the easy part, and we don't even do that properly. We also need to reduce unnecessary lighting, heating, the massive amounts of toxic chemicals used in buildings for floor clean-

ing and polishes to which many people are chemically sensitive.

McGill also needs to look at a lot of the research that is serving the needs of irresponsible industries that are raping the planet and oppressing people throughout the world.

In terms of priorities, the service to community, I think, needs to be emphasised much more. A lot of this would really improve if we emphasised the concept of the learning community, experiential learning, involving students learning within the larger community, and what is often referred to as participatory action research, where we're intimately involved in the process of positive change.

We have to remember that in society it is a minority group that is determining the future. What McGill seems to be doing is supporting the majority position, and by supporting the majority position, what one is doing is perpetuating the status quo, and we know that the status quo is unsustainable. So we need to reflect on that very deeply, I think.

How can individual professors or students become more involved in bringing about change, or in helping curb the environmental crisis?

I think the only choice a professor and a student has at the moment, if you want to make progress from this system which

is not moving fast enough in the direction of positive change, is to take a risk. For each individual what that risk is going to involve is going to vary. Professors need to teach things that may not be acceptable to some of their colleagues. Students need to write papers and engage in activities that possibly involve a risk.

Do you have any advice to those who might wish to try filling the void that will be felt at McGill with your absence?

Several things that come to mind immediately: One is from the science fiction writer Ray Bradbury who said, 'a genius is a person who makes the most mistakes fastest,' so don't be afraid of making a mistake... The second is from Lao Zi who said that, 'We should treat everyone as if they are wounded.' The third is... 'Suddenly I realised that nobody knew anything and from that point on, I began to think for myself.'

I think that relates to this concept of allowing yourself to follow your passion, and be proactive, minimising the time spent in the reactive mode. And I guess underlying all of that is just constantly, moment to moment, to allow yourself to be

"McGill also needs to look at a lot of the research that is serving the needs of irresponsible industries that are raping the planet and oppressing people throughout the world."

connected to wonder, about humans, about the environment, about living and also, allowing yourself to laugh.

"We've become worker scientists and worker academics, measured in terms of how much money we bring in and how many publications we put out."

ning around on culture plates, and down the microscope, and at their incredible structures... As well, I've loved the teaching, seeing students become passionate about biological and ecological things.

What in your time at McGill has pissed you off the most?

The bureaucracy: the amount of paper, the petty discussions that go on related to territoriality and inflexibility and lack of collegiality; sometimes non-responsive administration, seeing just so many people with so many good ideas, but with very inadequate structures for translating those ideas into evolving institutional structures and processes...

We've become worker scientists and worker academics, measured in terms of how much money we bring in and how many publications we put out, and we lose the scholars in that process, who really aren't people who come out very well in that sort of measure — particularly in science with the increased linkage to industry.

I think we've created a context that is like an evolutionary environment that's selecting for unfavorable characteristics. I think that the university needs to remember its goals and values and direction, and when

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